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Our Readers Write

Despite the fact that people in the dance profession have very little 'spare' time, the editors have received many UNSOLICITED *letters in which the writers express their feelings regarding the* DANCING STAR *as a magazine. Following are a few excerpts from these letters.*

'...I am enclosing a check for another year's subscription. Dancing Star is growing and getting better all the time, and I'm enjoying it very much...I, for one, would like to see you continue the cartoons.'

Yvonne Taylor
Monterey, Calif.

'...Today, for the first time, I saw a copy of your magazine. I was charmed by it, and hope that you continue to grow.

Gene R. Cannady
Los Angeles, Calif.

'...Enclosed find check for which you will please send me Dancing Star for one year...I have enjoyed reading the sample copies and feel that your new publication will turn out to be something worthwhile...'

Martha Melincoff,
N.Y.C.Ballet & Drama Centre,
New York City, N.Y.

'...Believe I must owe for another year's subscription...please credit the enclosed $1.50. The magazine is getting better all the time...'

Bill Besecker
Calif.

'...I sincerely hope that your magazine (Dancing Star) will be with us for many years...'

Jack Stanly(School of Dance
N.Y.C., New York

'...May I please have the March issue of Dancing Star as there is an article in it I am interested in. I find your magazine very interesting and I'm sorry I missed so many issues already...'

Ann Cain
Indiana

Dancing Star

[A NATIONAL PUBLICATION]

JUNE 1953 FIFTEEN CENTS

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COVER:
Cyd Charisse dances a gypsy dance in M.G.M's 'Sombrero.'

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Dance Lines

by Gordon Keith

CONVENTION(S) BOUND

⊕⊕⊕ You've all heard of 'Roving Reporters'--but have you ever heard of a 'Roving Editor?' Well, that's about what we're going to be this summer. ...For it's our intention to visit as many Dance Conventions as time permits. We also plan to take our trusty little camera so we'll be able to get plenty of action shots of you folks and your Convention activities...for Dancing Star magazine.

At some of the Conventions you will see the Dancing Star on display, so drop around and say hello--we'd like to meet all of you in person....

CONTEST NEWS

⊕⊕⊕ No. You won't get rich from our little contest...but you will receive a bit of publicity--free...plus the opportunity to win either a $5, $3.50, or $2.50 check as a token prize for writing a letter, fifty words or less, on the subject of: CHANGES I'VE NOTICED IN DANCING STAR MAGAZINE....

Here's a tip! If you're looking for something to write about--don't miss next month's Dancing Star. We're pretty certain you're going to like what's happening to the magazine... So be sure to get your copy, then send in your letter on the above subject. You don't have to write flattery to win--write either pro or con, just so it's sincerely written....

TO EARN MORE - LEARN MORE

⊕⊕⊕ Someone said: 'The way to increase your earning power--is to increase your knowledge.'

For the dance teacher, this is no less true, for how easy it is to become complacent, to sell ourselves the idea that we're doing all right; so why spend our hard-earned money and time just to get more material--material we actually don't need. Besides, a vacation's what we really need--not more work.

But let's glance at the other side of the picture. If it's true that nothing stands still--that we either go forward, or we go backward--then it behooves us to continually improve ourselves through study. By build- a backlog of knowledge pertaining to our profession, we are aiding materially in increasing our earning potential.

With several thousand young dancers entering the teaching profession each year, it is not only helpful to keep on learning--it is downright necessary, if we wish to keep pace with the competition.

As for the teacher getting along in years who, on occasion, may feel that the younger competitor newly arrived in her area might take away her students, let us say that this does not necessarily hold true, particularly when the established teacher has kept abreast of the times. For the older teacher has something to offer that can be acquired only over a period of years, and that is experience--experience gained in a great measure through trial and error...Truly we can say that 'Dancing knows no age.'

SPEAKING OF CONVENTIONS

⊕⊕⊕ Right about here might be a good place to remind you that this year there are a number of excellent Dance Conventions and Normal Schools from coast to coast where one can have a grand vacation while acquiring new material, ideas and

European Observer

ITALY

The International style of Ballroom dancing danced here since 1925 and known in England as the 'English Style' has progressed very slowly. A lack of inadequate compensation has kept many of the big name teachers away.

● Jive was the winner at the 4th Festival presentation of the Italian Federation of Jazz, with the public storming the fashionable Excelsior Theatre to hear New Orleans and Dixieland music. Each show lasted four hours. Teen agers and adults alike kept the building rocking as they kept time to the music with the solid beat of their feet. The program bore the title of 'New Orleans Cavalcade.'

● In an effort to discourage lewd or borderline shows, revues, etc., the government has established a grant which goes to those responsible for producing the show or revue with the greatest Artistic Cultural Appeal. It is hoped that this will help bring the families back to the theaters.

● Ex-European Champion Boxer, Tiberio Mitri, dethroned by Jake La Motta, plans to emulate Sugar Ray Robinson in a dance career. However, he has gone the latter one better by putting his wife, Fulvia, 1948 beauty queen of Italy, into the revue which is tentatively titled 'A Kiss With A Punch.' He will also do exhibition bouts in the show with a sparring partner--to help keep him in condition.

FRANCE

'Toute La Danse' has made its appearance in the dance magazine field here in Paris. It appears to be a well organized publication which embraces Ballet, Musical Comedy, Tap and Ballroom dancing.

LONDON

Sonia Henie, Swedish-American, ice and film star, is booked for May 25th at Empress Hall Earls Court. Ice shows rate top interest here in England.

● The 'Lambeth Walk' is being revived by the famous Kings and Queens of the Perlies Cockney Costers of London in preparation for the Coronation Celebrations.

● Princess Ann and Prince Charles have been taking dance lessons from socialite dance teacher, Miss Vacani Knightbridge.

by Dorothy Girling

inspiration for the new term--not to mention the thrill of meeting old friends and making new ones. So we say, why not look through this magazine and choose at least one Dance Convention, Normal School, or Summer Course and send in your reservation. Don't put it off! Do it today!

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NEWS from the WORLD of DANCE

AWAIT TAX RULING

In Norristown, Penna., the local Internal Revenue office recently ruled that a ballet troupe which had appeared on the Community Concert series was not exempt from Federal admission taxes. The office stated that although Community is a non-profit arrangement, and is entitled to exemption on its concerts, the word 'concerts' in tax regulation applies only to vocal and instrumental talent - not to dancers or ballet, the latter is considered as 'entertainment' instead.

The Norristown ruling was upheld by D.C. authorities.

Because of this the American Guild of Musical Artists executive secretary attended a Washington hearing on the matter during April and asked the authorities that 'concerts' also include the dance. A quick ruling on the matter is expected.

BALANCHINE CHANGES MIND

Because he disapproved the book treatment as well as the music, George Balanchine, N.Y. City Ballet's artistic director, decided against staging Prokofiev's opera, 'War and Peace' for the Florence Music Festival to be held in May.

Balanchine has been in Milan staging his ballet 'Baiser de la Fee' and a Monteverdi opera. He returned to the U.S. the early part of May.

HOUSEWIVES' 'BALLET'

In Levintown, N.Y., a group of 100 housewives watched a 'ballerina' demonstrate how to do housework in dance rhythm.

Illustrated by 'Tide' washing clinic, the sponsors worked out a 'housewife's ballet' to show how she can get healthful, slimming exercise while attending her housewifely duties.

The ballet master explained to his audience that postures of dance help prevent fatigue, keep the body slim and supple and make work easier. Graceful, rhythmic movement he told them, remove the drudgery from housework.

THE BALLET IN PARIS

The Ballet will play a great part in Parisian show business this season. Among the various ballet organizations to play Paris will be the Moscow Opera Ballet, the Roland Petit Ballet De Paris and the Marquis De Cuevas Ballet. Ballet Theatre from the States is set to play the Palais De Chaillot the middle of May. The Jeannine Charrat Ballet, with Jean Babilee is scheduled for the Theatre Des Champs-Elysees.

WRITES BALLET SCORE

In Paris, Sidney Bechet, jazz musician has turned his talents toward the classical in order to write the music for a newly produced ballet called 'The Night Is A Sorcerer,' which deals with a wandering sleep walker who kills several members of his family. Alternating between classical and jazz, the music earned spontaneous applause.

Bechet said that later in the season the work would be danced here by Sugar Ray Robinson.

LESLIE CARON IN LONDON

MGM's dancer,Leslie Caron,made short stopover in London to meet ie press and attend STORY OF HREE LOVES, a premiere. The remiere was postponed, however, waiting widescreen fascilities... o all she had was the press! And the language of Variety, we were owed!

Diminutive, simply dressed, shy, eslie is all of these. Not to men- on the easy cliches-elfin, frag- e and so young. She outstands by eing interested in what you have say. She reacts easily, everything gisters without mental sifting.

Amazed at being asked why she ears the clothes she does: 'they uit me.'

Puzzled, when the idea of running er own dance company is suggest- d: 'I couldn't.'

Interested when I asked what bal- ts she had seen since settling in alifornia: 'all the dance that comes.'

Pleased to say, in answer to a uery on her one piece of jewelry a magnificent hanging watch in di- monds): 'My husband buys all my ewelry.'

Glad when te a comes amidst the iquor, she won't drink. Glad when ress thins away. Glad, undoubted- y, when we have all gone to write ur cliches, our superlatives. You an not capture this Caron in word- ge--I pass the job back to MGM's ameras...and I envy them!

-London, England, by P.C.R.

NEW 'SWAN LAKE' TO OPEN SAD-LER'S WELLS SEASON IN N.Y.C.

Opening its first New York sea- son since 1951, the Sadler's Wells Ballet on September 13th will pre- sent its new, full-length production of 'Lac des Cygnes' ('Swan Lake'), S. Hurok announced.

The four-week season which ends n October (Metropolitan Opera House) will also include the American prem- ieres of five ballets. Among them is the full-length production of 'Sylvia' choreographed by Mr. Ashton to the famous Delibes score. This work received 30 curtain calls at its premiere last September.

Other new Ashton works include the Coronation ballet, 'Homage', to be presented for the first time on Coronation Day.

John Cranko's new ballet, 'The Shadow', to music by Erno von Dohnanyl will also be included.

Returning to the Sadler's Wells repertoire are such old favorites as 'Sleeping Beauty', 'Giselle' and, 'Checkmate', Dame Ninette's ballet to music by Arthur Bliss.

Dame Ninette and Mr. Ashton will head the complement of 80 persons including Margot Fonteyn, Violetta Elvin, Beryl Grey, Nadia Nerina, Rowena Jackson, Michael Somes, John Field, Alexander Grant, John Hart,Alexis Rassine and Brian Shaw.

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PHRA RUANG

HISTORIC SIAMESE DANCE DRAMA
AS RECORDED BY GLADYS HIGHT IN BANGKOK (SIAM) THAILAND

(This is the second of two installments of a Historic Dance Drama as recorded by GLADYS HIGHT *in Bangkok (Siam) Thailand.)*

SCENE IV

The flower garden near the residence of Phra Ruang. The curtain opens on a lovely scene of a Siamese house and beautiful Nang Chan, mother of Phra Ruang, who is seated on the balcony with her maids.

She is young and, indeed, has not the appearance of a mother of a grown man. There is singing from the maidens as they make their garlands. The girls' waists are wrapped with bright colored brocade. The sarongs come together in front with many pleats which fall gracefully to the feet. The girls use their own hair, as it is black and silky, and is worn on a nob on the top of the head. Around the nob is a yellow circle of flowers. A gold headdress studded with rhinestones fits around the forehead, graduating from high points to small ones in the back. Red and yellow flowers droop charmingly over the left ear. The exquisite mother, Nang Chan, wears green and gold brocade satin and has streamers hanging from each shoulder which are caught at the waist. She wears a golden girdle with a diamond buckle.

Naiman runs in and gives news of Phra Ruang having gone to the camp of the Cambodians. His mother at once calls her minister to get the army ready to attack the Cambodians. This is told by a beautiful dance which she performs. She prays several times and her maids bring bowls of flowers and incense, which she presents to the gods, asking for guidance. She at last takes a jeweled sword and dances with it, (Photo VII) holding it overhead in both hands, and then at her side. Her movements never vary from the old classical Siamese dance. She has now decided to lead her army against the Cambodians in her son's cause.

SCENE V

Again in the forest we see the beautiful Nang Chan and her women dressed as soldiers. Their costumes are of orange brocade in the style of the baggy, loose, Siamese trouser. The platform in front of the stage is now used. The soldiers enter and crawl over this front platform; then they dash upon the stage and a noisy and extremely realistic battle ensues. The Cambodians are beaten and flee. Nang Chan dances in triumph. She is closely followed by a Bearer carrying a bright red parasol which he manages to keep over her head throughout her dance. This is the custom in honoring royalty.

Phra Ruang drives across the stage in a golden jeweled coach drawn by oxen. (The animal costumes and oxen heads are as well made as any we see on the stage in our own country.) This is followed by a spectacular dance executed by the soldiers, who carry large shields. They use many large thrusting steps and balance themselves on one foot, with one leg stretched out in what we may call the fifth arabasque position. Also, they lower from one knee to the other, and do many jumps in a wide fourth position with bent knees. Their exit is amusing, as it is executed in a sliding step in which they retain deeply bent knees.

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Nang Chan, Mother of Phra Ruang, executing the sword dance.

Marble Wat (Temple) where Miss Hight viewed and recorded this Dance Drama.

SCENE VI

In the court at the front of the Wat (temple) at Sukhothai.

Phra Ruang has become a Buddhist monk. He now wears a white wig and the bright orange robes of a monk. He has taken on a spiritual look and is more beautiful than before. Phry Decho, the villain, who had disguised himself as a Thai hunter in order to find Phra Ruang, meets him here in the temple. Phra Ruang is sweeping the floor with the long straw broom. Decho does not recognize Phra Ruang and falls on the floor weeping. (The only neck movement used is a slow lowering and rolling of the head; the side-to-side neck movement which is used so much in Balinese, Javanese and Indian dances was not employed at any time during this dance drama.) The victorious army arrives.

The ministers of state come with the Royal Dragon carriage and invite Phra Ruang to rule over Sukhothai. A long dance is slowly executed by Phra Ruang. He first turns his back on the audience and moves from one knee to the other with absolute smoothness while going up the white stairs which lead to the temple. Upon reaching the top, he rises, and walks sedately back down the stairs. He finally accepts the offer, and mounts into the Royal Dragon carriage which is drawn by white horses. A long procession follows him as this handsome equipage slowly crosses the stage.

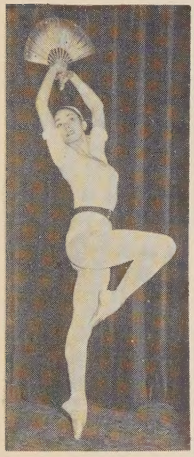
(This was, indeed, a most colorful and intriguing performance which added to my knowledge of the Dance Art of Siam. GLADYS HIGHT)

LONDON FOOT NOTES

by PETER CRAIG RAYMOND

RIVAL

Moira Shearer lost the returning-daughter limelight last week. Her rival-in the royal box at Covent Garden-Yugoslavia's Tito. More interested in the dancer than the dictator, I found little new in Shearer's SWAN LAKE and few flashes of excitement. The Black Swan *pas* was good with Michael Somes dancing excellently.



Margot Fonteyn, retumed in 'Apparitions' after a six months leave from dancing.

OVATION

Also at home again is Margot Fonteyn whose ovation on her first night was immense. Beryl Grey is dancing in Sweden meanwhile-also in SWAN LAKE. John Field partnering.

ONE SEAT?

John Cranko will choreograph the coronation opera GLORIANA, for Sadler's Only spectacular item so far is the price increasing-- a stall will cost twenty dollars!

REVUE

A flop with critics but holding well at the box-office, Anna Neagle's GLORIOUS DAYS is the latest musical entrant to a coronation-devoted London. I liked a late-night revue skit at a small London theatre which recited a list of New Year resolutions. After 'I'm giving up smoking-drinking-women...'et al.... came 'I'm giving up the coronation.' Recent visitor to the revue: Princess Margaret!

BUSINESS

Ballet grosses are down again. Covent Garden has a 'few unsolds' every evening now, and recent seasons by various companies have moved between fair and flop. Several groups-Ballet Legat, New Ballet, Theatre Ballet- have shuttered completely. In the provinces the lure of ballet has been wiped off by cheap groups trying for easy stakes. It never works-and good ballet, good dancers are the losers.

FRIEND DON

I'm very glad to hear of Donald O'Connor's new successes in Hollywood. I met, and liked, Don some time ago and have just finished a magazine story 'My friend, Donald O'Connor' in readiness for his upcoming films. I LOVE MELVIN has just been shown me and this well-plotted musical makes a neat apertif to CALL ME MADAM and WALKIN' MY BABY BACK HOME. No one ever deserved the breaks more....

CONTESTS

Spate of dance competitions has been set off by new Anton Walbrook film, VIENNA WALTZES. It's a musical tie-up for the film and a needed fillip for the Vienna waltz itself. Walbrook's success in LA RONDE, the older RED SHOES and

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on stage in CALL ME MADAM has certainly done much for this actor. I heard him on the radio a few nights ago, and his rollicking casualness was a joy. As to competitions I hear Ray Anthony's band has tied up a Bunny Hug contest idea. We may yet be back to the dance craze days of the Charleston and Black Bottom!

TREMENDOUS

Alicia Markova's return to Sadler's Wells did more than excite Covent Garden audiences. More important, it excited the company itself. Corps and soloists danced with greater skill finer polish. Her partner in GISELLE Michael Somes, improved himself magnificently under her inspiration and competition. And yet, with Markova dancing, partner, corps, music, decor...all normally vital...become almost unseen extras. The tremendous Markova holds her audience and makes of GISELLE a personal triumph. She doesn't do this by upstaging others. Why should she? We hardly see anyone else! Magnificent ballet...TREMENDOUS Markova!

Alicia Markova returns to Sadler's Wells.

INVITATION TO THE DANCE

The straight dance film, 'Invitation to the Dance', that Gene Kelly literally talked MGM into allowing him to produce, direct, choreograph and write, not to mention, star in, has been a brainchild of his for more than ten years. Free of inane dialogue and aggravating dance interruptions, Invitation to the Dance will be strictly dance and pantomime done in three episodes.

Aside from the dexterous tapping of Kelly, the film also features the classical side of terpsichore with Tamara Toumanova and Igor Youskevitch and other dance notables.

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"Cecchetti" in America

by OLGA FRICKER

A BRIEF, INFORMAL HISTORY OF THE CECCHETTI COUNCIL OF AMERICA, BY ITS RECORDING SECRETARY, OLGA FRICKER

Regarding the Cecchetti developement here in America, our own beginning was slow and painful.

Theodore J. Smith, of Michigan, started the Cecchetti movement by inspiring four of us with the knowledge he had of the Method. After a short while we began to search for a teacher who could carry us further and through the sympathetic help of Cyril W. Beaumont, of England, found Kathleen Forbes, who was teaching in America. We arranged with her to come to Detroit. After many sessions with Kathleen Forbes, we asked for,and got, the English Society's permission to set up our own examing board here in America. This allowed us to examine one another's students as they do in England, and to slowly set a standard for other teachers to follow.

One at a time teachers around us began to see the value of the work and joined us to study the method. It has now grown from four to hundreds of teachers scattered over more than 30 of the United States. From the small beginning of 50 or 60 students who entered for once-a-year examinations, we now have between 600 and 700 candidates each year in this locality, alone.

The 11 members of the Board of Trustees are busy constantly teaching groups of teachers in various cities. This is done on weekends and holidays. Weeks before and following Christmas finds us scattered throughout the country giving refresher courses and examinations. Summer vacations we go to the Conventions where we prepare teachers and students for these examinations.

Until the summer of 1951, the California teachers had been obliged to go East for instruction in the Cecchetti method. That summer the Council set up a program under my direction to help teachers in the West. We began with seven teachers taking a one-week's course in Grade 1. Sylvia Hamer, a member of the Council, joined me in giving examinations to these teachers and a handful of students who had been prepared by Anne Toland. Miss Toland, a teacher, had prepared herself under my direction during the time I was living in California. We also gave examinations to the students of Mona Frances, of Whittier, California.

In the summer of '52 I returned to California for another seminar and by the end of August there were enough teachers and students prepared for the examinations to make it possible for the Council to send another examiner to the West. Sylvia Hamer joined me and we now

had the following names among our new teachers: *Mona Frances, Peggy Slater, Germaine Ballou, Margaret Ketchum, Gladys Bowen, Anne Toland, Kita Van Cleve, Rozelle Frey, Ruth Kettl, Flo Beaudoin, Grace Rocklin* and *Colleen Hope.*

It was a good beginning and led to a four-day session at the Beaudoin School in Palo Alto where I examined 29 Beaudoin students during Christmas vacation. I then went to Medford, Oregon, where I examined 24 of Colleen Hopes' students. Afterward, I went to Los Angeles to give a three-day refresher course. At this time we added Nina Ness, of Studio City and Edith Roberts, of North Hollywood, and also gave further work in the higher grades to these teachers we had.

I'm certain these cold statistics do not reveal the real problems we are constantly encountering: Teachers who are so busy with their own classes, that to give up time to learn a method new to them, means great sacrifice; teachers who live and work at a great distance, such as Colleen Hope of Medford, who must close her classes to come to study; and teachers, who for many years, have been successfully teaching other methods and must make a great many adjustments. (Not that the Cecchetti Method is a revolutionary change in procedure, but the problem of learning an exact way of teaching, along with the necessity of preparing examinations, often makes an established teacher hesitate before going into something which will take years to accomplish.) This, added to the fact that a few detractors who will not put forth this much time and effort constantly preach that this is an 'obsolete method'. Nothing could be further from the truth.

There are dancers the world over trained in the Cecchetti Method who owe their success to this training. I sincerely doubt if one could find a company touring today which does not have soloists and corps de ballet dancers whose basic training is Cecchetti.

Because we ourselves are constantly refreshing our knowledge of the Method and keeping abreast of the revisions which are adopted in England, we must set aside part of every year for study.

In the years that the eleven of us have been learning the Method, we have brought to Detroit some of the best teachers in the world. Margaret Craske, the person most responsible for recording the Cecchetti Method, has trained us; Kathleen Forbes, also a member of the English Branch, has been to us eight, or ten different periods and is returning in June of this year to give of further work. Mary Skeaping and Peggy Van Praagh, both of the Sadler's Wells Company, have worked with us as has Rita Emmerso, of the English Branch. Aside from this our members have gone to England for further study.

There it is--the story of our life. The going has sometimes been rough, but we plod on, determined to make America the ballet center of the world.

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– GENERAL INFORMATION.

1. The past Cav. Enrico Cecchetti is accepted in classical theatrical ballet dancing as the first dancer of his day and later as the greatest ballet master of all time. Pavlova, Nijinsky and Massine were developed under his training and every prominent ballet dancer of today has progressed under his influence, either directly or through exponents of his Method.

2. "What is the Cecchetti Method of training? It is a rigorous system drawn up with careful regard for the laws of anatomy, and it is designed to endow the human body with all those qualities essential to the dancer-balance, poise, strength, elevation, elasticity, ballon, etc."—*

3. The Cecchetti Graded System of Ballet Dancing is not a different way of executing ballet exercises, steps and movements but instead an analyzed Method of teaching which guides the teacher step by step in the development of his pupils according to muscular strength and age of the normal child. It is equally important that as the pupil progresses, he shall be given new enchainements in each lesson, and less frequently, new adagios, composed by his teacher, so that the student may develop and quicken his power of analysis and his aptitude for quality, rhythm, pattern and style. It is the responsibility of the teacher to have his student show an ability to "dance" not by executing difficult steps but by expressing himself in movement.

4. Many Cecchetti trained dancers have or are now appearing professionally both in Corps de Ballet and as solo dancers with Ballet Theatre, Ballet Russe de Monte Carlo, Metropolitan Opera Ballet, Leonide Massine Co., Mia Slavenska Co., Broadway musical Revues, motion pictures, Special Service and U.S.O. divisions of the armed forces, Radio City Music Hall Ballet, San Carlo Opera Ballet and Concert groups or are nationally recognized teachers of the highest standard.

"The prime purpose of the Cecchetti Method is that the student shall not learn to dance by trying to imitate the movements executed by his teacher as a model for him to follow, but shall learn to dance by studying and imbibing the basic principles which govern the art: in short, to grow and develop from within out, to become completely self-reliant." **—Cyril W. Beaumont.**

"DANCING CAVALCADE"

Bearl A. Bennett, Program Director for 'Dancing Cavalcade' a comparatively new Ballroom competition event, tells the aims, purpose and results of this commendable Ballroom dance organization....

NEW BALLROOM CHAMPIONS TO BE SELECTED....

Ballroom dancing champions of San Diego, County, California for 1953 will be crowned June 20th, when the National Smooth Dancers conduct their fourth annual Dancing Cavalcade in the Crown Ballroom of Hotel del Coronado.

Approximately 80 couples will vie for divisional titles in Rumba, Tango, Foxtrot and Waltz, and the all-around Grand Championship, which culminates a series of forty-five preliminary events.

NEW APPROACH TO COMPETITION DANCING

A new approach to competitive dancing in San Diego is creating keen interest among competitors and producing marked improvement in dancers, as well as bringing prestige to the National Smooth Dancers. An idea which formed in the collective imagination of a few with a determination to do something toward encouraging *better ballroom dancing*, was begun in 1950 and is now known as the 'Dancing Cavalcade.'

Competition is restricted to amateur ballroom dancers over 18, and bona fide residents of San Diego County.

ENTHUSIASTICALLY SUPPORTED

The idea has paid off with the public enthusiastically participating in, and supporting the endeavor. This, in turn, has helped raise to a higher level, the status of dance contests. 'Welcome to the National Smooth Dancers' Dancing Cavalcade' has become a familiar greeting in San Diego's ballrooms, night clubs and hotels, where the Dancing Cavalcade has performed on almost every available dance floor.

QUALIFIED JUDGES

Judging has always been supervised throughout by professional dance directors, many are listed among state, national and international dance teachers' associations.

A panel of six judges is used in the championship finals, with iden-

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FACULTY: Anatole Oboukhoff (Ballet); Tatiana Chamie (Ballet Variations); Anatole Vilzak (Supported Adagio); Charles Hughes (Musical Comedy); Danny Hoctor and Edward Sinclair (Tap); Donald Sawyer, Byrnes and Swanson, Ruth Byrne and Eileen Keane (Ballroom); Anolyn Arden (Production Routines); Yurek Lazowski (Character) Iva Kitchell (Dance-Mime); Fred Kelly (T.V. Production); Patti Ann Rita (Children's Novelty Routines); Elinor Frye Phillips (Children's Dances); Mary Fariday (Children's Ballet); and others to be announced....

A limited number of qualified non-member teachers accepted for Convention in order of application.....

★

President, Willette McKeever

Information Secretary, Helen J. Wheeler, 704 E. 128th St., Cleveland 8, Ohio

tities veiled until the night of the tournament to insure impartiality. All such services have been gratis.

A scoring system known as the 'Olympic Rules', based on the 15 basic principals of good ballroom dancing, is employed in all events. Usually two couples are qualified in preliminary events for the finals. Each couple receives an official Dancing Cavalcade trophy. And no elaborate promises which the sponsors might not be able to fulfill are ever made.

The entire program, preliminaries through the grand finals, is conducted by the Cavalcade's Board of Directors, all members of the National Smooth Dancers--and all efforts are voluntary.

In the four years the Dancing Cavalcade has been in existance, 187 preliminary events have been held with approximately 4,000 couples competing, and $4,000 in trophies awarded.

CHAMPIONSHIPS A SELL-OUT

Each of the championship events have proved successful. The 1952 Cavalcade, held in the Coronado hotel, was a sell-out, with front row patrons gracing the contest circle at six dollars per, to watch 60 couples of San Diego's best ballroom dancers vie for honors.

LOCAL CHARITIES SHARE IN EVENT

The Dancing Cavalcade has the blessing of San Diego's Social Welfare Director and the local press. Conducted as a civic project, the San Diego charities share in the financial returns of these events.

Mr. Bruno Ussher, fine arts critic of the San Diego Evening Tribune, wrote in part, of the 1952 Dancing Cavalcade: '*The (National) Smooth Dancers might someday sponsor a much needed series of dance recitals in San Diego. Someday perhaps even an international dance festival.*'

The Directors of Dancing Cavalcade and members of the National Smooth Dancers are proud of their accomplishments and are hopeful that other California chapters will adopt the program, with the ultimate result--a state championship--and the possibility of expansion into neighboring states in the not too distant future....

DIARY OF A CAREER GIRL

This is the 13th installment of an actual day-by-day diary written by dancer, Peachie Kane, *who is at present furthering her theatrical career by studying at the Pasadena Playhouse.*

(Copyright 1953 by *Danstar* Press)

Fri. Dec. 7th

We sure worked hard during rehearsal today. One of the girls cracked up. She ran crying from the room and slammed the door. It was too bad that she couldn't control herself. None of us could figure out why she did it; we knew she was tired and exasperated, but so were the rest of us. I guess you just have to be able to 'take it' in this business.

This afternoon we saw the 3rd year dance project. It was 'Hansel and Gretel.' It is to be presented over the weekend. It should be a must for all local children.

Tonight we did Southern Exposure as usual. It's getting to be more and more fun...

Sat. Dec. 8th

Dolores and I slept late this A.M. I went to Mass as it was Holy day. Afterward we cleaned our room and went Xmas shopping. This afternoon we did the matinee with a very small house. The audience wasn't at all responsive.

But tonight the audience was wonderful and the show went off beautifully. Afterwards, some of us went to a party where we sang songs to guitar music which was played by a student who is a very talented musician.

Sun. Dec. 9th

Went to 12 o'clock Mass and then went with some friends of Dolores' to Los Angeles to see the ball game between L.A. Rams and the Detroit Lions.

The boys we went with were very nice. Louis, my date is an engineer at MGM. He sees all the big stars regularly. The oter boy runs physical exercise place and people like Ricardo Montalban and Corrine Calvet come there all the time. Both of these boys have steady incomes and when they take girls out they spend lots of money on them. They took us out for a delicious steak dinner after the game. In spite of all that, Dolores and I both agree we'd rather date Playhouse boys with whom we've so much in common—even though they usually neither time nor money for such luxuries....

Monday, December 10th

It was really hard to get the class started this A.M. We were all slow to wake up and get into the play. Albert told me I had to be a little more crazy as Cassandra.

Had classes as usual this afternoon; physical ed. final examination (coordination exercises and then exercises in which we, in groups of three, had to form geometric patterns to 32 counts of music).

Lately I've been resting in the afternoons for an hour after school. I found that I feel much better for the show at night.

The house was pretty slow tonite (not unusual for Monday nite). I came home, studied my lines, then hit the sack. *(Ed. Note: Hit the sack stems from Peachie's army days...her daddy's a colonel in the army.)*

Tuesday, December 11th

We had a good rehearsal this A.M. It's really hard to do this play every morning. It requires so much emotion and it's so depressing. I guess it's nothing compared to what movie actors and actresses have to go through, though. Like going to the studio in the early A.M. and, without a warm-up, sail right into the actual shooting scene....

I'm getting more and more excited over the thought of my parents arriving in the States. They should be in San Francisco, Friday.

Show again tonight. The leading lady broke her pearls, but went right on as though it were part of the business.

Wednesday, December 12th

I'm beginning to worry about my voice now. Several people told me that I still go too high in the hysterical parts of the speech. I know my emotion is not as intense as it was before, because I'm concentrating on my pitch. Al says it's a common trait of beginning actors to do that, but it bothers me.

We had our speech final today. Had to read a prepared speech from a Greek play--but not the one we are giving in our plays on the 21st.

Miss Challgren is a wonderful teacher--makes class so interesting she always has complete attention of all the students.

'Southern Exposure' was good, I never tire of watching Joan Taylor on stage.

Friday, December 14th

Well I've finally managed to lower the pitch of my voice pretty well but for some reason I don't have the same spontaneity I used to have. Something's definitely wrong, but I can't figure what it is. Guess I'll just have to work till I get back the same thing I had in the beginning, with my new voice....

I called my parents tonight. Sure was exciting. Daddy's leaving to take the job of Inspector General at Washington, D.C. Mother is going to stay in San Jose till my brother Jimmie finishes Freshman High. They're coming to see me on my birthday, next Thursday. I can hardly wait!

We did social dancing today as it was our last class till January. We did Rumbas, Sambas, Mambos, etc., and it was loads of fun....

Saturday, December 15th

Worked hard at rehearsal this A.M. I now have another assignment---to play the drums! Of all things--and I've never played a drum in my life!

Al says my Cassandra is good now, but I feel something's missing and it bothers me....

Tonight, after the show, I went with Joan Taylor and Lennie and Craig. First we went to an Italian restaurant then to their home where we sat and talked theatre for hours.

I received a letter today from Mr. Binder (the man who is trying to help me get an audition at a movie studio). He showed the casting director my pictures and he wants to talk with me. When my parents bring me back from my Xmas vacation we are going to see him. I asked Lennie about him and he said: 'If it's who I think it is, you're getting quite a break.'

Craig gave me a darling birthday present tonight. A beautiful hand-tooled leather purse. I told him I didn't think I should accept it, because I knew it was expensive and since we weren't going steady or anything, it didn't seem right. But he insisted....

(To be continued next month)

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JANE DUDLEY, Modern
LOWELL STONE, Baton
ARMANDO, Ballroom
THOMAS RILEY, Ballroom
ANTONY TUDOR, Ballet
JACK STANLY, Tap
JOHNNY MATTISON, Tap
PETE GENNARO, Modern Jazz
DANNY HOCTOR, Tap
ENID RICARDEAU, Adagio
BILL CASSIDY, Acrobatics
G. VIRGINIA GOLLATZ, Ballroom
BASIL VALVASORI, Ballroom
ELOINE JAYNES STUHLMILLER, Baby Dances
JANE DODGE & JANE SERPE, Children's Dances
ADELE & CARLTON RICHARDSON, Ballroom

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dance masters of america

Where Life Begins... at Sixty

We are the older ones. We have seen the sun rise to its zenith and we have seen the shadows lengthen on its descent. Our footsteps are slower than in former years but they do not falter. We walk confidently and joyously. . . . And we walk together.

We thought: "Our work is finished. Our children are grown. We have carried our burdens and have passed them on." We were lonely and without a goal. Then we heard of the Center. We came with eager steps from all directions. Many of us came. Men, women, with shining white hair, with silver-gray hair, with balding temples—worn by the years, enriched by living and loving, mellowed by grief. We came to the Center. We came seeking new goals, new activities, new companions. We asked: "Is our work finished—our fun over? Need we be lonely? Must we be idle and useless? Has life grown monotonous? Are we unsocial? Do we bore younger people?"

The foregoing paragraph is taken from a brochure published for the San Francisco, Senior Recreation Center. Founded in 1948 as an experimental project to meet the recreational needs of men and women OVER SIXTY.

The answers to the questions posed in the brochure lie in the tremendous success this non-profit Recreation Center has made since its inception.

The editors of Dancing Star believe that such organizations and their activities deserve exploitation, even in dance publications, if for no other reason (although the reasons are many) than the fact that dancing plays an all-important part in the social activities of these clubs. Members of the S. F.R.C. are extremely dance conscious, what with their weekly dance lessons, social dances and dance programs put on by the various dance schools throughout the area. (See photo on adjoining page.) With such wholesome, mental and physical outlets, it is small wonder that members have little or no time for brooding of the past.

-The Editors

Students from Leota's Dance Studio in South San Francisco entertained members of the S F Senior Recreation Center on March 4th. Standing is, Master of Ceremonies, J. M. Taillefer. Seated: Ninette Larson, Lynette Vaini, Sharon Woods, Sharon Larson and Janice Conty. Standing: Sandra Finley, Susan Danenauque and Kathie Morten. Back Row: Marilyn Roberts, Nancy O'Dell, Judy Del Zompo, Laurel Lee Swager, Sandra Meiers Jeannie Main and Patti Phillips. -Photo by Bill Swager

The San Francisco Senior Recreation Center

The San Francisco Senior Recreation Center opened in 1948 as an experimental project to meet the recreational and social needs of men and women over sixty.

Several streams of interest in the welfare of senior citizens converged to form the Center. A Community Chest survey of 1947 showed a great many people over sixty living alone in San Francisco's downtown hotels and apartments. Simultaneously a real grass roots movement among elder agers themselves, publicized by a young news editor, brought together a sizable group of lonely older people who convened regularly for socials and picnics but needed a suitable place to meet. After the war, the American Women's Voluntary Services, wishing to continue its service to the community, decided to sponsor the cause of older citizens.

The impetus toward action by the group of elder agers, and by the A. W. V. S. as sponsors of a recreational project for people over sixty, won permission from the Mayor and the Park-Recreation Commission to use the magnificent circular Blue Room and adjoining kitchen in the Aquatic Park Building as a Senior Recreation Center. A grant from the Columbia Foundation made it possible to appoint a full time director—an experienced group-worker—and the San Francisco Adult Education Division supplied capable teachers for classes and activity groups.

During the past two-and-a-half years over 1500 men and women past sixty became members, each undertaking part of the Center's many-faceted program. Every member is an active member. Responsibilities include staffing the registration desk; serving on Committees for reception, entertainment and canteen; editing a monthly newspaper; sitting on the Governing Board; taking part in service projects of sewing and knitting; sending birthday cards; visiting members who are ill; and supporting the program expenses of the Center, through volunteer pledges and donations.

When growing membership made it necessary to expand, neighborhood clubs stemming from the Center, meeting weekly, opened in a City Recreation Center, a Community Chest Neighborhood House, and in a Housing Project. A part time group worker and counsellor were added to the staff and the advisory services of the director were made available to other community organizations interested in establishing recreation programs for older people.

Successful from the start, the Center attracts many visitors interested in gerontology from communities throughout the nation. It has proved its worth as an experiment in salvaging the time and talents of those past retirement age, not only for their own benefit but for the good of the whole community.

Dancing knows no age. Below, members of the San Francisco Senior Recreation Center (they must be sixty or over in order to belong to the club) are pictured enjoying a bit of dancing. Both modern and folk dancing are included in the club's weekly events.

Several years ago the Senior Center published a little booklet about itself. It's title was descriptive "Looking Forward After 60".

And in it was a piece written by one of San Francisco's senior citizens that tells the story succinctly and beautifully. It's not only worth quoting — it's worth remembering:

"You have heard some of us tell why we come to the Center . . . where the embers of joy are revived and rekindled. We are active and useful. Our minds reach toward new horizons and our hands toward new skills.

"We have time now to explore trails bypassed long ago because we were busy. We have time to study with experienced teachers, time for fun and time to share the fruits we have garnered down the years.

"Glance at our happy faces and listen to our easy laughter. Watch us at work, or watch the crowds arriving. See the delighted meeting of friend and friend, the camarderie, the warm greeting. If you are over 60 this is your Center — a haven, a hearth, a welcome to 'older ones'."

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PRESENTS

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What is the Big Attraction? It is none other than the SUMMER SESSION of the

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS

Teachers of National and International Reputation have been engaged to take part in programs of the Two Weeks' Refresher Courses of the Summer Convention as well as the Week of the Convention.

FIRST WEEK — **AUGUST 4th to AUGUST 9th**

SECOND WEEK — **AUGUST 10th to AUGUST 15th**

Certificates of Attendance will be given to all those enrolled for the Refresher Course.

THE WEEK OF THE CONVENTION WILL BE FROM

AUGUST 16th to and including AUGUST 21, 1953

ALL THREE WEEKS WILL BE HELD IN

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Following are some of the teachers taking part on the three weeks program:

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- Terminology
  Elisa Stigler
- BALLROOM
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  Marion Carlson
- TAP NOVELTY COMEDY
  Johnny Mattison
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  Don Le Blanc
- ACROBATICS
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  Margaret Smith
- CHARACTER
  Yurek Lazowski
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There will be a Volunteer Night during Convention Week, where all members of the Association can give a number.

TEACHERS OF DANCING WHO WOULD LIKE TO RECEIVE THE ANNUAL PROSPECTUS CAN GET THIS BY WRITING TO:

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Room 1610 — 32 West Randolph Street, Chicago, 1, Illinois

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BOOK NOTES....

ULYANOVA, Soviet Ballerina:

So much has been heard of this great ballerina; so few have seen her dance! We are fortunate to have an excellent account of her principal roles in leading Soviet ballets, by an expert critic, V.B. Beresovsky. The book is available in English, published by the London firm MacGibbon & Kee. The story is concerned with her education, developement and career as an artist. Ulyanova is among the half dozen leading ballerinas of the Moscow Bolshoi (Grand) Theatre, famous in her dances in Romeo & Juliet, Sleeping Beauty, Cinderella and Giselle.

This book can be commended for its lucid presentation and fair comment; while the high opinion expressed on Galina Ulyanova can be confirmed from the personal experience of this reviewer, who has seen the ballerina in the full Russian ballets. The book is a 'must' for all ballet lovers.

-W.G. Raffé

BALLERINAS of the NEW YORK CITY BALLET, Photographed by Walter E. Owen, with an introduction by Charles Boultenhouse. $2.00.

This is the first book publication of THE DANCE MART. (See ad in this issue.)

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DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN

DANCE MASTERS of CALIFORNIA held their meeting on May 3rd at the Bellevue Hotel in San Francisco. The following teachers taught: Elva Eilers, Tap; Irene Weed-Smith, Be-Bop and Swing; Flo Beaudoin, Ballet. A business meeting was held to further discuss plans for the combined DMA-DMC-ADTSC national convention to be held in San Francisco from June 28 through July 2.

NATIONAL SMOOTH DANCERS (Golden Gate Chapter) announce the following social events: July 25-26 a trip to Catalina Island. The Casino will be opened for the big dance-Saturday night, July 25th. (Los Angeles Chapter-Hosts.

DANCE TEACHERS' CLUB of BOSTON held their final meeting of the season April 19th at Hotel Somerset in Boston. Newly elected officers were installed by Past President, Mary Dean. The new slate for two years is as follows: President, Helen Merrill; 1st V.P. Irene Hogan; 2nd V.P., Doris F. Tower (one of the Club's charter members), and Sec-Treas., Myron Ryder. A Tea and Reception were given for the in and out-going officers. Corsages and gifts were presented to the retiring officers. Entertainment consisted of Ballroom by Harriet James, Helen Merrill, Dean O'Gorman. Turkey-Trot, by Ruth I Byrne and Mr. Krylo and the Bunny Hop, by Kay Dickson Ashenden.

AMERICAN SOCIETY TEACHERS of DANCING held an executive board meeting at the Hotel Astor, April 4-5, to complete plans for the Diamond Jubilee Convention (75th) to be held the week of Aug. 9th through the 14th, at the Hotel Astor, New York City. In attendance were President, Willette McKeever, Sec., Helen J. Wheeler; Treas., William H. Souder. Other Board members were: Ruth I. Byrne, Viola Austin, Elsa H. Kempe Louise K. Bailey, Catherine V. Mc Veigh, Helen Wicks Ried and Past President, Sophie W. Ried.

NATIONAL ASSN. of DANCE & AFFILIATED ARTISTS held their meeting April 19th at the Art Studio of Jose Mass, San Francisco. The faculty included: Mildred Pierce, Tap; Leon Danielian, Ballet; Bob Fitch; Character; Shirley Fox, Tap.

EAST AND WEST COAST CONVENTIONS FOR DANCE MASTERS OF AMERICA

LeRoy H. Thayer,

Faculties completed, the Dance Masers of America is looking forward to a large attendance at its Normal School and two Conventions.

The West Coast Convention starts June 28 through July 2nd. Headquarters will be the Sir Francis Drake, San Francisco. A great faculty has been engaged. --Alexis Dolinoff and Olga Fricker, ballet; Jack Stanly and Gerald Cummins, tap; Audrey Share, character; Guillermo del Oro, Spanish; Ann Halprin and Welland Lathrop, modern; Dr. Charles F. Fishback, acrobatics; Rose Lorenz and Beatrice Gingras, baby and children's dances, Marguerite Duane, Hawaiian, Thomas Sheehy and L. Rene, ballroom, Phil Osterhouse, President of DMA, will present business management.

New York's Normal School dates are July 27 through July 31st. Faculty includes Alexis Dolinoff and Gertrude Edwards Jory, ballet; Johnny Mattison, Gerald Cummins and Helyn Flanagan, tap; Mary Anthony, modern; Vida Blunden, baby dances; John Plaza, acrobatics; Byrnes & Swanson.

Non-members are cordially invited to attend the West Coast Convention and the East Coast Normal School. However only DMA members and their assistants are eligible to register for the New York Convention. (See next issue for N.Y. Convention faculty.)

Note: Additional Convention information on DMA and other Conventions will appear in the next issue of Dancing Star. If your own Association has any Convention notes or news they would like publicized--please airmail it to Dancing Star magazine....

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NEWS BRIEFS

●●●N.Y.City Ballet's associate artistic director, Jerome Robbins, is choreographer of two new works which will highlight the forthcoming season of the N.Y.City Ballet, which opened at New York's City Center on May 5th. Premiered were Robbin's 'Afternoon Of A Faun' and 'Fanfare.'

●●●Arrested for reckless driving, Lucian McCrary told police who arrested him that two girls had driven along side his car and called out: 'If you want to go dancing, folow us.' They then proceeded to out race him at more than 110 miles per hour.

●●●Negotiations are under way to bring the Festival Ballet, starring Anton Dolin, to New York this fall. The Ballet is now in Canada and is scheduled for a ten-week run in England beginning in July.

●●●In Harlem, the Savoy Ballroom management, having checked back over the past 27 years of business, announced that it had hosted some 17,000,000 patrons and 260 dance bands. The Savoy also lays claim to the fact that first big-time appearances have been made by such stars as: Ella Fitzgerald, Cab Calloway and the Mills Brothers. Over the years the dance floor, which is a block in length, has been replaced eight times.

●●●Dancer, Leslie Gaye, 17 year-old sister of Debra Paget, has recently signed a movie contract with Universal-International.

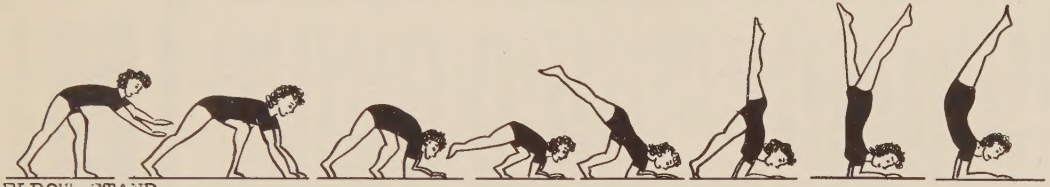
●●●Ex-fighter, Joe Louise, made his debut as a tap dancer in April at a Harlem theater to the weekly tune of $7,500.

ACROBATICS & TUMBLING

BY JAMES A. ROZANAS

HEADSTAND (Arched)

From a standing position, (1) bend knees deeply, placing the hands flat on the floor, shoulder width apart with the fingers pointing forward. The hands should be about twelve inches in front of the toes and the knees kept together between the arms. (2) Lean forward, bending the elbows and place the head on the floor in front of the hands so that the head and hands form a triangle. (3) Push with both hands and kick one leg backward and upward, forcing the weight of the body forward onto the hands and head. (4) As the leg goes up, the other leg follows, bringing the body in an arched back headstand with both legs straight and the feet together.



ELBOW STAND

From a standing position,(1) take a short step forward, bend body forward at the waist and place forearms on the floor, parallel and shoulder width apart with the fingers spread apart and pointing forward. The forward knee is bent and close to the chest with the opposite leg extended backward (2) Kick the back leg upward, at the same time pushing from the forward leg. (3) Bring the legs together with the knees straight and the toes pointed. The head is held forward and upward with the back arched and the shoulders forward. The heels should be in a direct line with the shoulders. To help keep balance press with the fingers upon the floor.

This is the 3rd of a series of illustrated ACROBATIC and TUMBLING tricks by one of America's foremost authorities on the subject. Why not start a scrapbook of these excellent illustrations--or better, yet, file them in a permanent DANCING STAR BINDER as you receive them each month. (See back cover for special BINDER announcement.)

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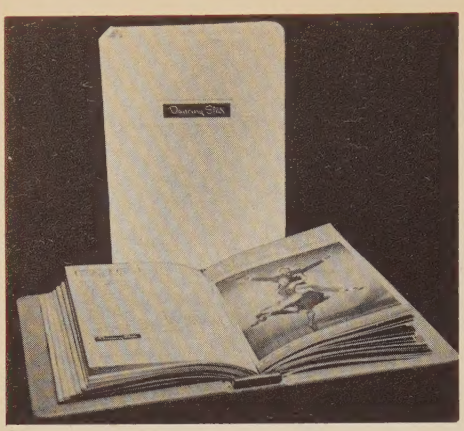

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